PERUVIAN TEXTILES

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EXAMPLES OF THE PRE-INCAIC

PERIOD

THE METROPOLITAN MUSEUM OF ART

PERUVIAN TEXTILES

EXAMPLES OF THE PRE-INCAIC PERIOD

WITH A CHRONOLOGY
OF EARLY PERUVIAN CULTURES
BY PHILIP AINSWORTH MEANS
AND AN INTRODUCTION
BY JOSEPH BRECK

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INTRODUCTION

The chief purpose of this book is to make available for students of ornament reproductions of ancient Peruvian textiles selected from the collection of such material in this Museum. These fabrics, with their vigorous patterns based on motives ranging from the purely geometric to those derived from the world of nature, but more or less stylized, deserve much wider recognition than they have hitherto received, the more so that their aesthetic interest has seldom been surpassed in any category of fabrics.

The usefulness of the illustrations would have been increased, no doubt, had it been possible, without making the cost of the book prohibitive, to reproduce in colors the specimens selected; for color, effectively employed in bold combinations, plays an essential part in the decoration of these fabrics. In general, however, the variety of colors is not large, and, aided by the descriptions accompanying the plates, the student who has spent a few hours in observing actual specimens of Peruvian textiles will have little difficulty in forming some idea of the coloring of the pieces illustrated.

The archaeologist too will find this publication of interest, not only because many of the textiles reproduced are of great rarity, but also because the Museum has been privileged to publish here for the first time a survey of Peruvian civilization in the form of a chronological chart, prepared by Philip Ainsworth Means and embodying the most recent results of this eminent scholar's investigations. Mr. Means, furthermore, has provided the data upon which the descriptions of the textiles selected for illustration have been written.

To know why, when, and where a work of art came into being does not necessarily lead to artistic appreciation, but it is often a valuable help in that direction. Although Mr. Means's chart may look somewhat formidable to the uninitiated, it is in reality a succinct and readily comprehended account of the civilization that flourished in Peru centuries before the coming of the Europeans, and a careful reading will repay those who wish to know something of the conditions under which the textiles illustrated in this book were produced. The following notes, dealing specifically with textiles, supplement Mr. Means's general survey.

That a large quantity of ancient Peruvian textiles still exists is due to the following circumstances. It was the custom of the people to mummify the dead, who were then buried in such costumes as they had worn during life, with their most precious possessions—weapons, implements, finery—and with vessels for food and drink. In the Highlands, few burials have survived the rigors of the damp climate, but on the Coast, where rain almost never falls, the graves have yielded marvelously preserved textiles

of both local and Highland origin. For the most part, these textiles are tapestry woven, although the weavers were familiar with other techniques, as is shown by specimens of plain cloth, twills, double-weaving, brocades, fine gauzes, patterned nets, and pile fabrics. Embroidery, knitting, and crocheting were practised with great skill. A remarkable example of embroidery in the Tiahuanaco II style of the Highlands is reproduced on Plate I. Examples of crocheting and knitting, in the Early Nazca style, are shown on Plate IX, A and B. Fabrics ornamented with painted designs also occur.

In tapestry weaving, the warp threads were stretched between two horizontal bars. Alternate threads were separated by a weave dagger, forming a shed through which the bobbin, with the colored weft thread attached, was passed. The wefts did not go all the way across the fabric, but covered only that part of it for which the pattern required the particular color carried by the bobbin. The edges of the different color areas that ran parallel to the warp threads were either interlaced, or left open, producing "slits" in the fabric.

The Peruvian craftsmen were extremely dexterous not only in weaving, but also in spinning the materials used. These were wool, cotton, and a kind of bast fiber from the leaf of the maguey plant. Wool was obtained from the vicuña, alpaca, llama, and guanaco; the finest is the vicuña, which in suppleness and brilliancy rivals silk. There was also an infrequent use of other material, such, for example, as human hair. The dyes appear to have been mainly of vegetable origin. The predominating colors are red, yellow, and dark brown; blue, purple, green, white, and black were also used. In the more elaborate specimens, different tints of the same hue enrich the color schemes. These, in general, are more positive than subtle, tending to strong contrasts rather than to delicate harmonies of color.

In the designs, both geometric and naturalistic motives occur. The latter, of which the most common are the puma, the fish, the bird, and the human figure, are always strongly conventionalized, sometimes to such an extent as to be hardly recognizable; flower or plant designs are exceptional. It is probable that many of these motives had a religious or a magical significance.

The Peruvian wore few garments. In general, the man's costume consisted of a shirt (or shirts) with or without sleeves and of varying length (see Plates VIII and X); a breechcloth, which might be ornamented with tabs; and a mantle. There were several forms of headdress. Some were decorated with featherwork, corresponding to the splendid garments executed in the same manner. The woman wore a long tunic and a mantle. For footgear, there were sandals of cloth, straw, or leather. Among the costume accessories were girdles and headbands (Plates IX C, XVIII A, and XXII), coca bags, and veils. Although the textiles recovered from the graves consist mainly of costumes and accessories, they also include curtains and shrouds.

NOTE ON THE CHRONOLOGY OF EARLY PERUVIAN CULTURES

Because the pre-Spanish Peruvians—which term is here used to include the early civilized peoples of the Andean area, i.e., Ecuador, Peru, Bolivia, northwestern Argentina, and northern Chile—had no writing of their own, we are obliged to deduce their cultural and historical phases, and the dates thereof, from sources other than contemporaneous written records. In this respect the ancient Andean civilizations stand alone among the great art-producing cultures of the past; for Egypt, Babylonia, Persia, India, and China in the Old World, and Mexico, Yucatan, and northern Guatemala in the New World, all have decipherable records contemporaneous with the events to which they refer, and upon these modern scholars have been able to base their interpretations of the history of those countries.

Fortunately, however, students of the pre-Spanish past of Peru possess source materials which permit the reconstruction, with approximate dating, of the cultural history of the area defined. The two chief sorts of source material are: 1. Archaeology, which establishes stratigraphically the sequence of cultural phases and likewise provides us with a great array of art-bearing objects in pottery, stone, wood, bone, shell, metal, and, specially important, textiles, all of which permit us to study the aesthetic evolution of native Peruvian art. Some of the more realistically decorated specimens of that art afford us information almost of a documentary kind regarding the manners and customs of the ancient peoples of the Andean area. 2. Traditions, which were preserved by word of mouth among the native upper classes and committed to writing by Spaniards and other Europeans after 1530. Writings of this kind, known collectively as the Chronicles of Peru, were produced in great numbers between 1530 and 1700, and they constitute one of the most amazing departments of historical bibliography.

The chronology now offered is based upon source materials of both sorts. Naturally, the dating is approximate rather than exact, but the margin of error—which may be as much as two centuries either way for the earliest periods—progressively declines as we come towards the present day, so that, for the earlier part of the Incaic period, it is not more, probably, than fifty years, and for the later part not more than twenty-five. The date 1530 is, of course, absolute, that being the year in which the Spanish Conquest was definitely begun.

Furthermore, it will, of course, be understood that, although the divers cultural periods and styles of art are here marked off from one another by lines, in fact each

period merged gradually into the next, sometimes in a sharp and rapid tempo, indicated by dots thus: . . . .; sometimes in a slower tempo, shown by lines thus: — — — —.

Finally, because ancient Peruvian history and chronology are intimately linked with geographical considerations, I have ranged the Coast cultures on the left (or west) and the Highland cultures on the right (or east).

MAP OF THE PRE-INCAIC CULTURAL REGIONS
IN THE ANDEAN AREA

CHRONOLOGY OF

APPROXIMATE DATES

Cultures of the Coast

The Archaic Culture, or Period of the First Settlers

The first settlers along the coast of Ecuador, Peru, and Chile were of Central American origin. In small groups, they filtered southwards in haphazard fashion, following the shore and establishing settlements here and there before continuing the general southward migratory movement. They brought with them the Archaic culture, which included rudimentary forms of agriculture, pottery making, weaving, architecture (in adobe and wood), and sundry minor arts.

A.D. 1 . . . . . .

The Early Chimu Culture

On the northern half of the Peruvian Coast a high culture, based upon and derived from the Archaic, came into being. It was distinguished by improved forms of agriculture, weaving, architecture, and, above all, by admirable pottery decorated with designs predominantly realistic in spirit and execution, in which the life of the people was clearly shown. The coloring of the pottery was simple. The metals then in use were copper, silver, and gold.

The Early Nazca Culture

On the southern half of the Coast another high culture, also derived from the Archaic, came into being, perhaps as an offshoot from early Chimu. It was similar in many ways to that on the northern half of the Coast, but its art, as expressed in pottery, textiles, and metals, was often symbolical and conventionalized rather than realistic. Both pottery and textiles were of richly varied coloration. Copper, silver, and gold were used.

A.D. 500 . . . . . .

EARLY PERUVIAN CULTURES

CULTURES OF THE HIGHLANDS	APPROXIMATE DATES

The Archaic Culture, or Period of the First Settlers

Other people, likewise of Central American origin and of Archaic culture, reached the Highlands of Ecuador, Peru, and Bolivia by way of the Atlantic Coast, the Cauca and Magdalena Rivers, and the intercordilleran plateaux. This movement, like the contemporary migration along the Pacific Coast, was a long-drawn-out southwardly shift of peoples in small groups who constantly left permanent settlements behind them as they went on.

. . . . . A.D. 1

The Archaic culture slowly advanced until it became:

The Tiahuanaco I Culture

This culture, which was really a high Archaic culture, derives its arbitrary modern name from the site named Tiahuanaco, near the southern end of Lake Titicaca. It was distinguished by some proficiency in crude stone architecture and sculpture, and also by marked progress in the making of decorated pottery. The art was realistic, like that of the Coast, but not so successful, owing to lack of technical proficiency.

. . . . . A.D. 500

A.D. 500 . . . . . .

Coast Transitional

The matured Coast cultures, and especially the Early Nazca culture, came into contact, partly martial, partly commercial, with the Highland or Tiahuanaco I culture, receiving therefrom various new ideas and new materials, such as wool and perhaps tin (for the making of bronze).

A.D. 600 —

The Tiahuanaco II Culture on the Coast

Having helped to engender the great Tiahuanaco II culture of the Highlands, the Coast peoples were conquered, culturally if not politically, by it in its imperialistic expansion, and the aesthetic ideas of Tiahuanaco II art permeated the Coastal art during three centuries or so of brilliant achievement. In this period the art of the Coastlanders was in general very formal, but with occasional glimpses of its former realistic tradition. The media of Tiahuanaco II art on the Coast were stone, pottery, textiles, shells, wood, copper, bronze, silver, and gold.

A.D. 900 . . . . . .

The Late Chimu and the Late Nazca Cultures

Tiahuanaco II influences survived strongly at first but gradually melted away, giving rise to a new period of realistic art in which many fine textiles, largely tapestries with jours, or slits, sometimes called *kelim*-technique tapestries, were made. In the northern part of the Coast at this period, the distinctive pottery was a very handsome black ware, often highly burnished, bearing realistic designs in many cases. Specimens of black ware with more conventionalized designs are usually earlier, betraying as they do the lingering influence of Tiahuanaco II art. In the South the pottery was, for the most part, decorated with richly colored patterns derived from textiles. The Chimu, Cuismancu, Chuquimancu, and Chincha dynasties flourished.

A.D. 1400 —

. . . . . A.D. 500

Highland Transitional

Contact with the Coast cultures, particularly the Early Nazca culture, brought about rapid improvement in the arts and material culture of the Highland folk. There was, indeed, an active and beneficial interchange of ideas, both in regard to matters aesthetic and in regard to economic and industrial matters, such things as cotton, maize, and sea food now being made known to the Highlanders.

— A.D. 600

The Tiahuanaco II Culture

This culture, beginning as a blend of Coastal with Highland elements, quickly developed an individual aesthetic style, often highly conventionalized, but still containing, at any rate in its early phases, traces of the realistic tradition. It carried these traces as well as its conventionalistic tendencies with it when, probably rather early in the period, it began to spread north and south through the Highlands and down to the Coast. As the Tiahuanaco II culture grew older, the vestiges of realism grew more and more faint until, probably towards A.D. 800, it had reached the point beyond which aesthetic evolution could not go without loss of coherence. Then set in a period of superconventionalization which rapidly declined into general aesthetic chaos. The media of Tiahuanaco II art were stone, pottery, textiles, copper, bronze, silver, and gold.

. . . . . A.D. 900

The Period of Decline, or of Neo-Archaism

For reasons that are not clear, but which may have included such factors as spiritual degeneration, invasions by savages, and pestilences, the Tiahuanaco II culture suddenly disintegrated, being followed in the Highlands by a Neo-Archaic stage of culture in which nearly all the higher forms of material and social development were lost.

— A.D. 1100

The Early Phase of Incaic Culture

Working up from the Neo-Archaic level, and using Cuzco as their center, the earlier Incas very astutely built up the ever widening nucleus of a strong and expansive Highland Kingdom.

— A.D. 1400

A.D. 1400

The Incaic Period of the Coast

Beginning in the southernmost part of the Peruvian Coast, the Incas rapidly extended their sway as far as the Gulf of Guayaquil, successively conquering the divers dynasties whose states lay along the shore. Contact with the Coastal art gave to Incaic art certain naturalistic motives, and Incaic art gave to Coastal art new shapes for vessels and new types of patterns for textiles.

A.D. 1530

On December 25, 1530, a conflict between the Spanish adventurers under Pizarro and the people of the Island of Punà began the armed conquest of Peru. The Inca Atahualpa was captured on November 16, 1532, and in the following year put to death. The disintegration of the great

— A.D. 1400

The Later Phase of Incaic Culture

Under the great Incas Viracocha, Pachacutec, Tupac Yupanqui, and Huayna Capac, the empire of the Incas extended itself northward from Cuzco to northern Ecuador and southward from Cuzco into northern Argentina and northern Chile. It evolved a new and splendid type of masonry—finely wrought ashlars laid in nice courses without any binding material—which may be seen at Pisac, Cuzco, Machu Picchu, and various sites in Ecuador. Pottery—notably the typically Incaic aryballi—bore finely colored geometric designs; naturalistic motives showing the influence of the Coast also occur. Textiles had similar patterns.

——————————————————————————— A.D. 1530

Inca Empire rapidly ensued, but its culture persisted in large measure well into the seventeenth century, producing a hybrid but often admirable art in which native influences mingled with those of Spain, the latter ultimately becoming dominant.

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DESCRIPTIONS OF PLATES

PLATE I

HIGHLANDS, TIAHUANACO II CULTURE, ABOUT A.D. 600

FRAGMENT, PROBABLY OF A GARMENT

Technique: cotton embroidered in wool in darning stitch.

Colors: crimson, rose, yellow, sage green, light blue, dark blue, violet, and white.

Decoration: within the squares of a checkerboard ground are figures similar in style to those found on the Monolithic Gateway at Tiahuanaco.

Dimensions: 19½ x 16 in. (detail illustrated, 15½ x 11 in.).

Gift of George D. Pratt, 1930. (Acc. no. 30.16.9.)

PLATE II

HIGHLANDS, TIAHUANACO II CULTURE, ABOUT A.D. 800

FRAGMENT, PROBABLY OF A SHIRT

Technique: tapestry-woven in wool (cotton warp).

Colors: crimson, rose, tan, mustard, dark brown, and cream.

Decoration: pairs of conventionalized birds alternating with human faces of the Tiahuanaco type, each with four arms.

Dimensions: 30¾ x 12 in. (detail illustrated, 20½ x 12 in.).

Gift of George D. Pratt, 1930. (Acc. no. 30.16.7.)

PLATE III

HIGHLANDS, TIAHUANACO II CULTURE, ABOUT A.D. 800

PROBABLY ONE HALF OF ONE SIDE OF A SHIRT

Technique: tapestry-woven in wool (cotton warp).

Colors: crimson, light brown, brown, dark brown, and cream.

Decoration: highly conventionalized human figures masked as birds, running from right to left and carrying staves, similar in style to figures on the Monolithic Gateway at Tiahuanaco.

Dimensions: 41 x 17 in. (detail illustrated, 21¼ x 12¾ in.).

Gift of George D. Pratt, 1930. (Acc. no. 30.16.10.)

PLATE IV

HIGHLANDS, TIAHUANACO II CULTURE, ABOUT A.D. 800

PANEL, PROBABLY USED AS DECORATION FOR A SHIRT

Technique: tapestry-woven in wool; embroidered edge.

Colors: mahogany red, brown, dark brown, bright blue, and white.
Decoration: highly conventionalized human figures, with large headdresses and outstretched arms.
Dimensions: 22¼ x 4¼ in. (detail illustrated, 8½ x 4¼ in.).
Gift of George F. D. Trask, 1924. (Acc. no. 24.94.)

PLATE V

HIGHLANDS, TIAHUANACO II CULTURE, IX CENTURY A.D.

Fragment, Possibly of a Shirt
Technique: tapestry-woven in wool (cotton warp).
Colors: crimson, yellow, dark brown, sage green, and bright blue.
Decoration: human faces with extended arms.
Dimensions: 27½ x 22¾ in. (detail illustrated, 21 x 15½ in.).
Gift of George D. Pratt, 1930. (Acc. no. 30.16.8.)

PLATE VI

HIGHLANDS, TIAHUANACO II CULTURE, IX CENTURY A.D.

Fragment, Probably of a Shirt
Technique: tapestry-woven in wool (cotton warp).
Colors: crimson, rose, tan, mustard, dark brown, and white.
Decoration: a jumbling together of incoherent life motives.
Dimensions: 33 x 20½ in.
Gift of George D. Pratt, 1930. (Acc. no. 30.16.5.)

PLATE VII

HIGHLANDS, TIAHUANACO II CULTURE, LATE IX CENTURY A.D.

Fragment, Part of One Side of a Shirt, Showing a Seam in the Middle
Technique: tapestry-woven in wool (cotton warp).
Colors: tan, mustard, light brown, brown, dark brown, bright blue, gray, and white.
Decoration: five vertical bands consisting of a series of highly conventionalized reciprocating motives, perhaps originally based on some marine life form.
Dimensions: 37 x 34½ in. (detail illustrated, 27 x 29 in.).
Gift of George D. Pratt, 1930. (Acc. no. 30.16.2.)

PLATE VIII

HIGHLANDS, PERIOD OF DECLINE OF TIAHUANACO II CULTURE, X CENTURY A.D.

Sleeveless Shirt
Technique: tapestry-woven in wool.
Colors: crimson, tan, mustard, brown, dark brown, and white.

Decoration: reciprocating serpent design on both front and back.
Dimensions: 43 x 19½ in.
Gift of George D. Pratt, 1929. (Acc. no. 29.146.23.)

PLATE IX

A—COAST, EARLY NAZCA CULTURE, ABOUT A.D. 500

BAND, PROBABLY USED AS DECORATION FOR A GARMENT
Technique: embroidery in wool on cotton cloth; tabs and fringe knitted or crocheted.
Colors: coral red, tan, dark tan, purplish brown, sage green, bright blue, and white.
Decoration: marine animals (squibs, scorpions, and others) on central panels.
Dimensions: 39½ x 1¾ in. (detail illustrated, 5¼ x 1¾ in.).
Gift of George D. Pratt, 1929. (Acc. no. 29.146.17.)

B—COAST, EARLY NAZCA CULTURE, ABOUT III CENTURY A.D.

PROBABLY A NECK ORNAMENT
Technique: knitted in varicolored wools.
Colors: coral red, mahogany red, yellow, russet, brown, sage green, dark green, light blue, dark blue, and violet.
Decoration: humming birds sipping nectar from flowers.
Dimensions: 67 x 1 in. (detail illustrated, 5 x 1 in.).
Gift of George D. Pratt, 1929. (Acc. no. 29.146.18.)

C—COAST TRANSITIONAL (NAZCA) CULTURE, VI CENTURY A.D.

GIRDLE
Technique: tapestry-woven in wool (cotton warp).
Colors: crimson, yellow, dark brown, green, light blue, and white.
Decoration: the puma with protruding tongue, a motive characteristic of early Nazca art.
Dimensions: 59½ x 2 in. (detail illustrated, 10 x 2 in.).
Gift of George D. Pratt, 1929. (Acc. no. 29.146.2.)

PLATE X

COAST, LATE NAZCA CULTURE, ABOUT XIV CENTURY A.D.

SLEEVELESS SHIRT
Technique: cloth weave in wool; borders embroidered in wool.
Colors: mahogany red, tan, brown, dark brown, sage green, and bright blue.
Decoration: geometrical forms on border possibly derived from the fish motive.
Dimensions: 33 x 23 in.
Rogers Fund, 1928. (Acc. no. 28.171.13.)

PLATE XI

COAST TIAHUANACO II CULTURE, IX CENTURY A.D.

FRAGMENT, PROBABLY OF A GARMENT

Technique: tapestry-woven in wool (cotton warp).
Colors: yellow, brown, blue-green, and white.
Decoration: conventionalized human figure with eardrops and feathered headdress.
Dimensions: 7 x 6 in. (detail illustrated, 7 x 5 in.).
Rogers Fund, 1928. (Acc. no. 28.64.15.)

PLATE XII

COAST TIAHUANACO II CULTURE, VIII–IX CENTURY A.D.

ONE HALF OF ONE SIDE OF A SHIRT; THE FRAGMENT WAS PROBABLY RE-USED AS A GARMENT, AND THE SLIT ADDED AT THAT TIME

Technique: tapestry-woven in wool (cotton warp).
Colors: crimson, yellow, mustard, dark brown, and white.
Decoration: human figure wearing shirt and headdress; two small human-headed fish motives.
Dimensions: 23 x 27 in.
Rogers Fund, 1928. (Acc. no. 28.171.5.)

PLATE XIII

COAST, LATE CHIMU CULTURE, X–XII CENTURY A.D.

SLEEVELESS SHIRT; DETAIL SHOWING ORNAMENT

Technique: tapestry-woven in wool (cotton warp).
Colors: crimson, tan, yellow, mustard, and white.
Decoration: composite design of birds and puma-heads within a geometrical pattern; two rows of pumas at the bottom.
Dimensions: 43½ x 20½ in. (detail illustrated, 10 x 8¾ in.).
Rogers Fund, 1928. (Acc. no. 28.64.2.)

PLATE XIV

COAST, LATE CHIMU CULTURE, X–XV CENTURY A.D.

FRAGMENT OF A GARMENT OR SHROUD

Technique: cotton cloth with design in wool in brochée weave; borders tapestry-woven in wool (cotton warp).
Colors: crimson, tan, brown, dark brown, and white.
Decoration: naturalistic representation of fish on gauze; bird motive on border.
Dimensions: 40 x 22 in.
Rogers Fund, 1928. (Acc. no. 28.171.10.)

PLATE XV

COAST, LATE CHIMU CULTURE, X–XV CENTURY A.D.

PANEL, POSSIBLY FOR COSTUME USE

Technique: tapestry-woven in wool (cotton warp).

Colors: pink, rose, tan, light brown, brown, dark brown, and gray.

Decoration: the swastika motive, probably derived from the cuttlefish, inclosed within lozenges; stepped design on separately woven border.

Dimensions: 35 x 11½ in. (detail illustrated, 18½ x 11½ in.).

Rogers Fund, 1928. (Acc. no. 28.171.11.)

PLATE XVI

COAST, LATE CHIMU CULTURE, XI CENTURY A.D.

FRAGMENT, POSSIBLY OF A GARMENT

Technique: tapestry-woven in wool (cotton warp).

Colors: crimson, yellow, tan, mustard, russet, brown, dark brown, and gray.

Decoration: five vertical panels containing elongated human figures, birds, and fishes.

Dimensions: 26¾ x 19½ in. (detail illustrated, 23½ x 13½ in.).

Rogers Fund, 1928. (Acc. no. 28.171.8.)

PLATE XVII

COAST, LATE CHIMU CULTURE, XI CENTURY A.D.

FRAGMENT, POSSIBLY OF A SHIRT

Technique: tapestry-woven in wool (cotton warp).

Colors: crimson, pink, yellow, light brown, brown, dark brown, light blue, gray, and white.

Decoration: squares containing alternately bird-headed and puma-headed human figures in conventionalized representation.

Dimensions: 13 x 8½ in.

Gift of Henry G. Marquand, 1882. (Acc. no. 82.1.7.)

PLATE XVIII

A—COAST, LATE CHIMU CULTURE, X–XV CENTURY A.D.

POSSIBLY A HEADBAND

Technique: tapestry-woven in wool (cotton warp).

Colors: crimson, rose, tan, mustard, dark brown, gray, and white.

Decoration: rows of animals separated by vertical stripes.

Dimensions: 17¾ x 1¼ in. (detail illustrated, 9½ x 1¼ in.).

Rogers Fund, 1909. (Acc. no. 09.50.1043.)

B—COAST, LATE CHIMU CULTURE, XII–XIV CENTURY A.D.

FRAGMENT, PROBABLY OF A GARMENT

Technique: tapestry-woven in wool (cotton warp).
Colors: red, yellow, and white.
Decoration: wave or cuttlefish motive; feather motives on separately woven border.
Dimensions: 16¼ x 11¾ in. (detail illustrated, 11 x 4¼ in.).
Rogers Fund, 1928. (Acc. no. 28.171.12.)

PLATE XIX

COAST, LATE CHIMU CULTURE, XI–XIV CENTURY A.D.

FRAGMENT, POSSIBLY OF A GARMENT

Technique: tapestry-woven in wool (cotton warp).
Colors: brown, blue-green, buff, and white.
Decoration: birds surrounded by smaller representations of fishes and birds.
Dimensions: 15¾ x 9¼ in. (detail illustrated, 8 x 4¾ in.).
Rogers Fund, 1928. (Acc. no. 28.64.5.)

PLATE XX

COAST, LATE CHIMU CULTURE, XII–XIV CENTURY A.D.

BORDER, PROBABLY FOR A GARMENT

Technique: tapestry-woven in wool (cotton warp).
Colors: red, pink, tan, brown, dark brown, blue-green, and white.
Decoration: diagonal stripes of interlocked bird-head and saw-tooth patterns.
Dimensions: 35¼ x 3¾ in. (detail illustrated, 8½ x 3¾ in.).
Rogers Fund, 1928. (Acc. no. 28.171.1.)

PLATE XXI

COAST, LATE CHIMU CULTURE, XII–XV CENTURY A.D.

BORDER, PROBABLY FOR A GARMENT

Technique: tapestry-woven in wool (cotton warp).
Colors: crimson, tan, mustard, brown, dark brown, black, and white.
Decoration: birds and fishes within a stepped design bordered by two rows of birds.
Dimensions: 13¼ x 12⅜ in. (detail illustrated, 10½ x 7 in.).
Gift of Henry G. Marquand, 1882. (Acc. no. 82.1.27.)

PLATE XXII

COAST, LATE CHIMU CULTURE, XIII CENTURY A.D.

GIRDLE

Technique: tapestry-woven in wool (cotton warp).

Colors: crimson, yellow, mustard, light brown, brown, dark brown, light green, and white.
Decoration: three types of the bird motive.
Dimensions: 88 x 2½ in.
Gift of Mrs. Robert Bacon, 1919. (Acc. no. 19.143.)

PLATE XXIII

COAST, LATE CHIMU CULTURE, XIII–XIV CENTURY A.D.

FRAGMENT, PROBABLY OF A SHIRT

Technique: tapestry-woven in wool (cotton warp).
Colors: crimson, rose, yellow, tan, brown, dark brown, dark blue, violet, lilac, and white.
Decoration: at the top, bird motives; in the middle, puma-masked human figures with tall headdresses; on the fringe, fore parts of pumas.
Dimensions: 21½ x 14 in. (detail illustrated, 9¼ x 6½ in.).
Rogers Fund, 1928. (Acc. no. 28.171.6.)

PLATE XXIV

COAST, LATE CHIMU CULTURE, ABOUT XIV CENTURY A.D.

SCARF; DETAIL SHOWING THE BORDER AND PART OF THE ALL-OVER PATTERN

Technique: cotton gauze with decoration in brochée weave; border double-faced cloth in wool (cotton warp); fringe tapestry-woven in wool (cotton warp).
Colors: crimson, yellow, tan, dark brown, and white.
Decoration: on gauze, pumas in horizontal rows; on border, interlocking bird-head motives.
Dimensions: 77 x 34 in. (detail illustrated, 9 x 6¼ in.).
Rogers Fund, 1928. (Acc. no. 28.171.9.)

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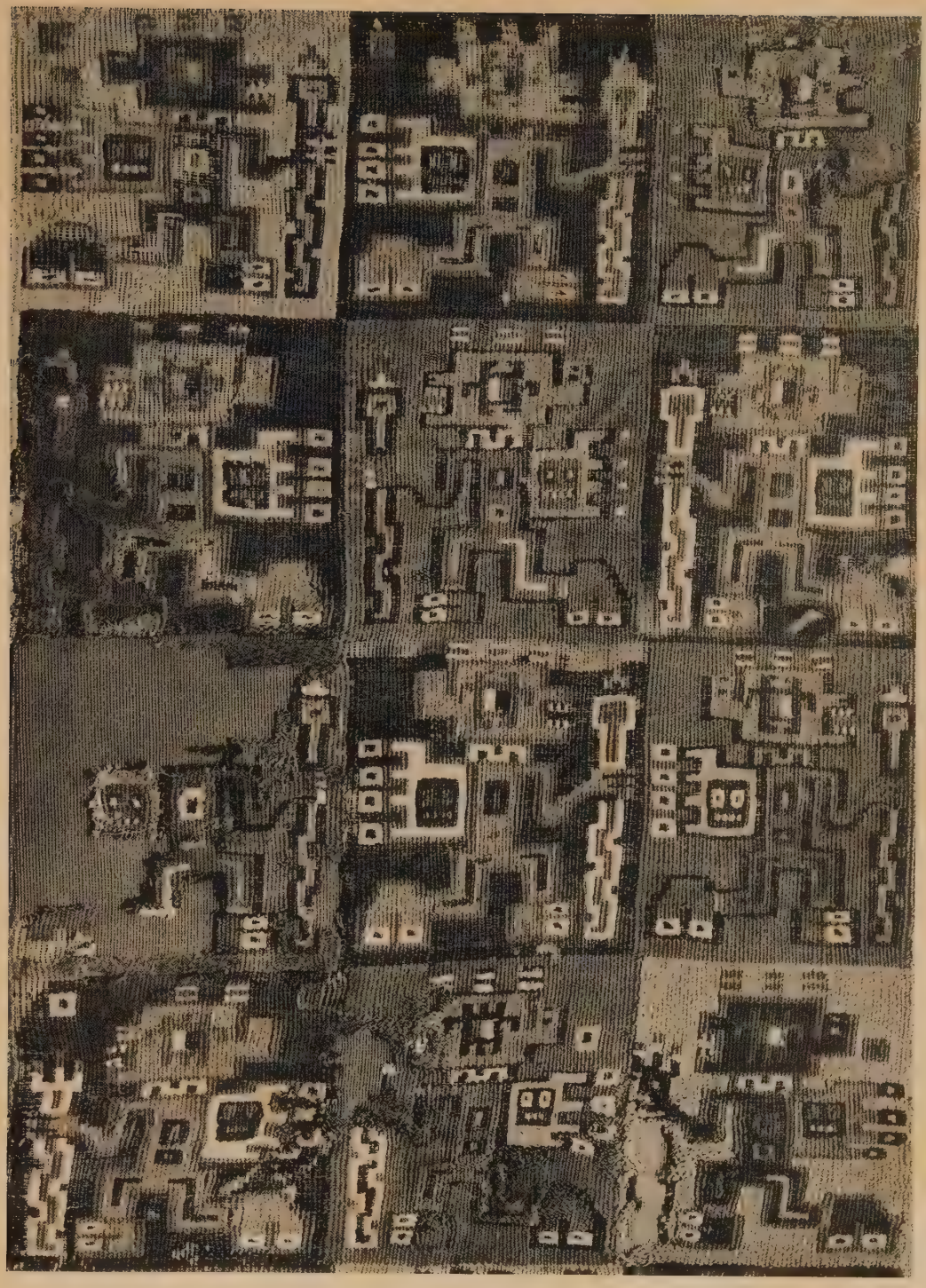
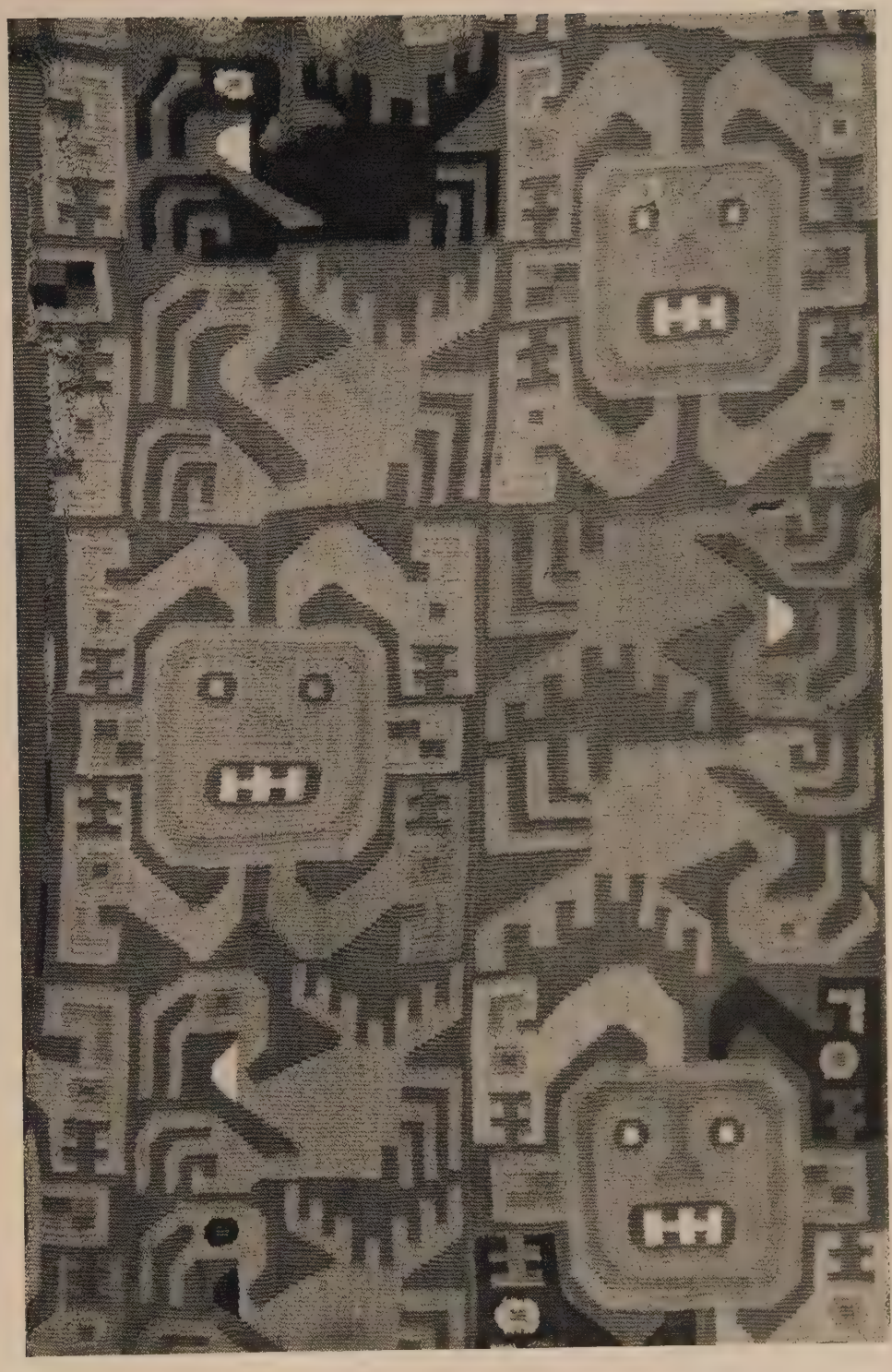
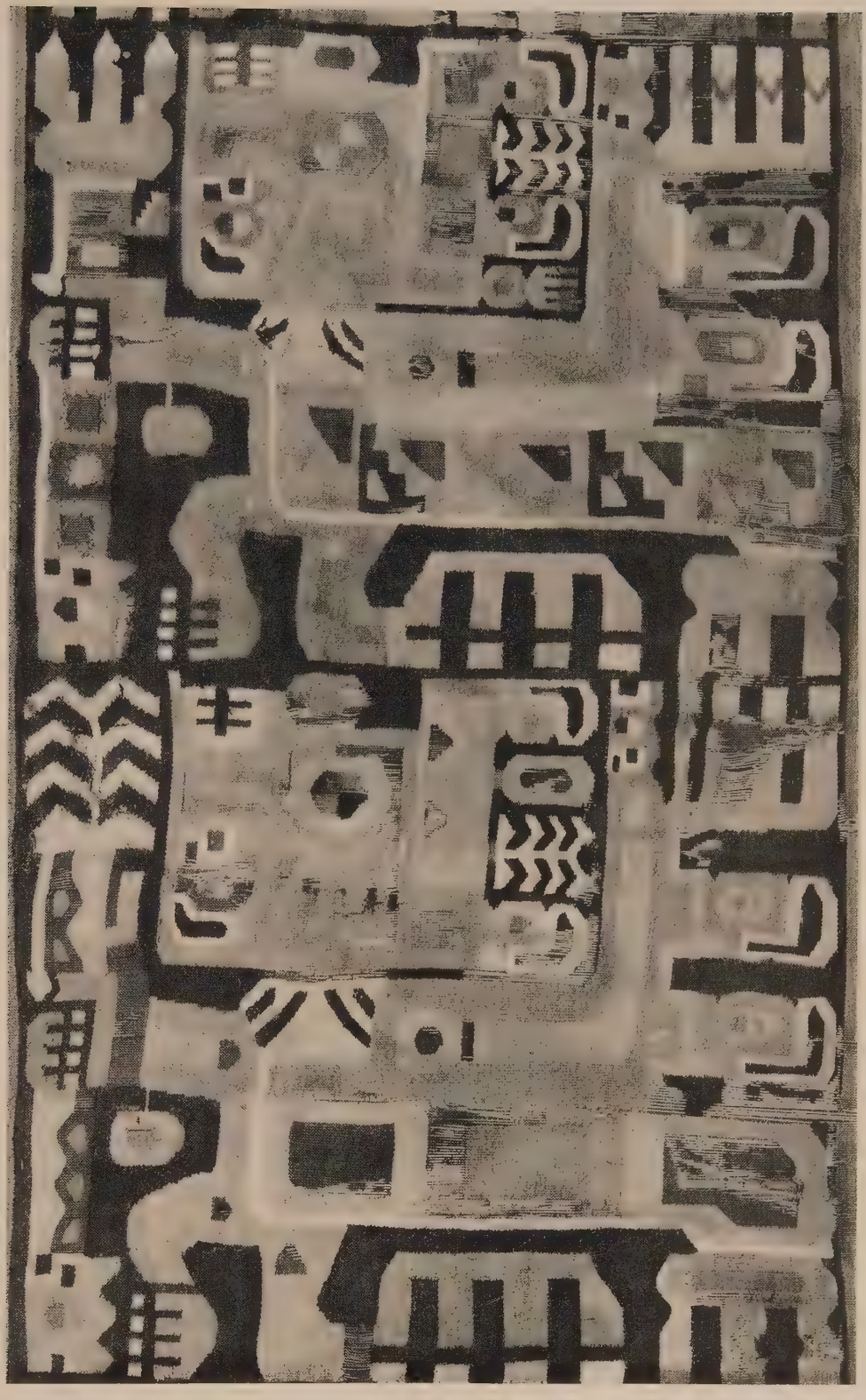


HIGHLANDS, TIAHUANACO II CULTURE, ABOUT A.D. 600



HIGHLANDS, TIAHUANACO II CULTURE, ABOUT A.D. 800



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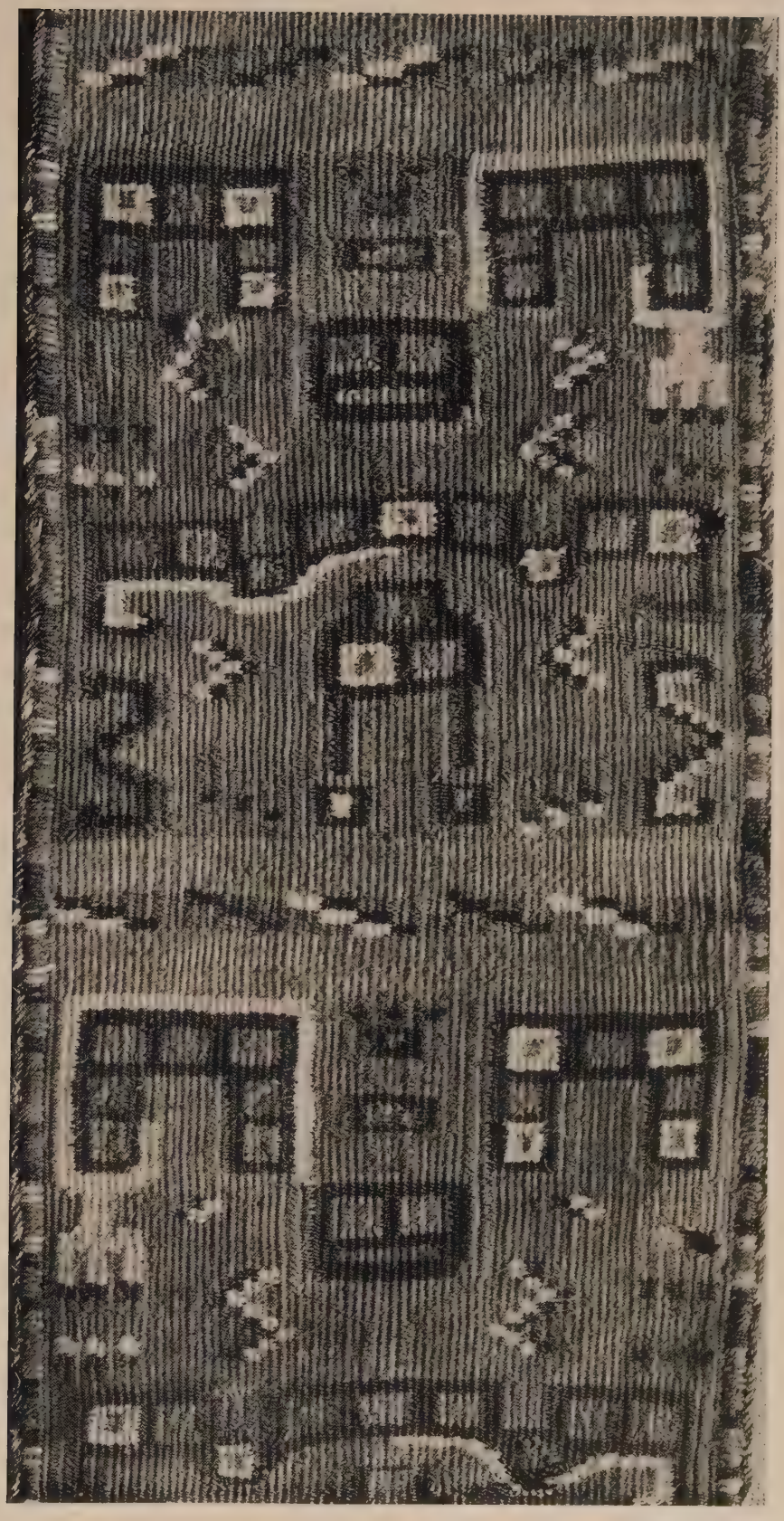
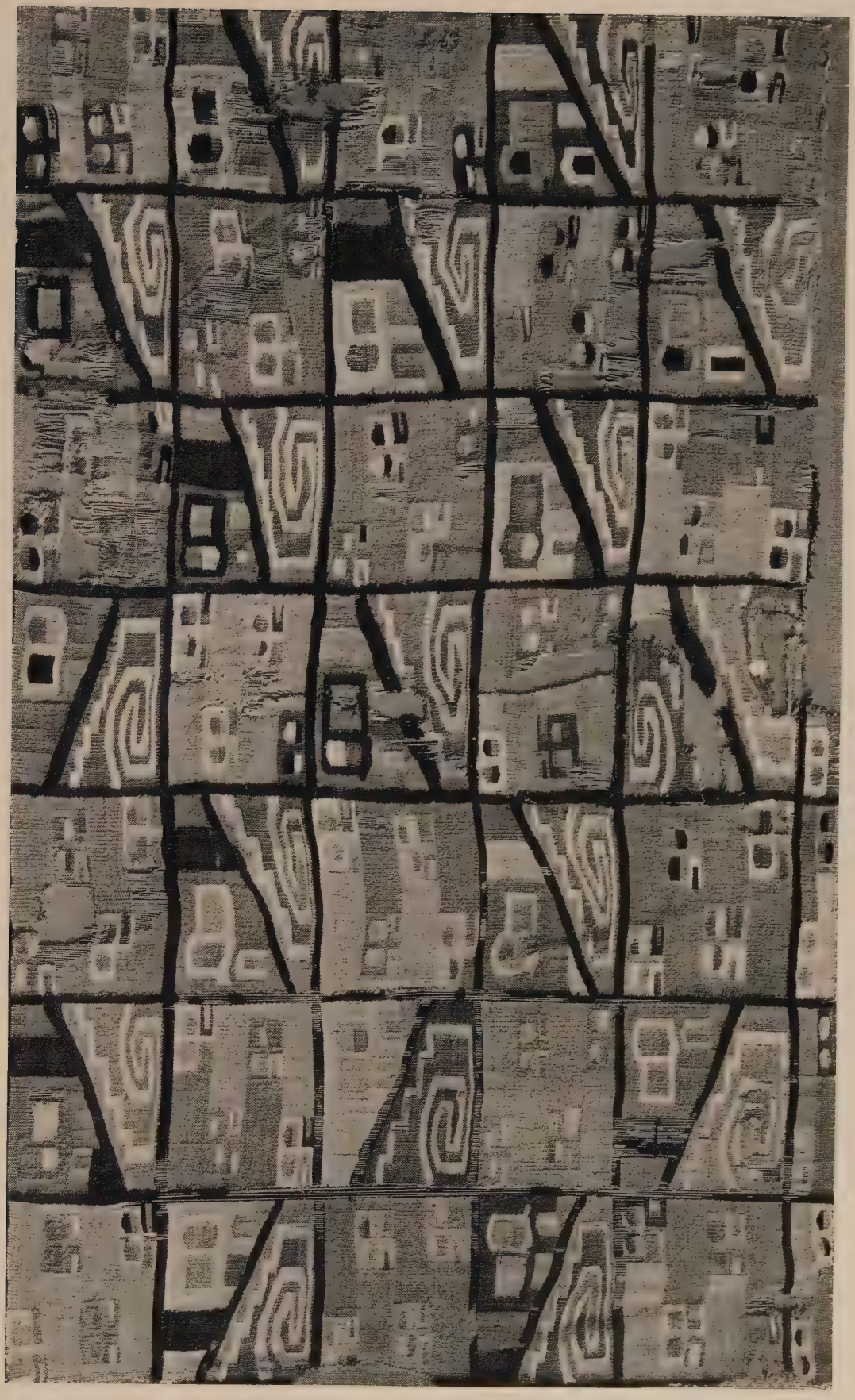
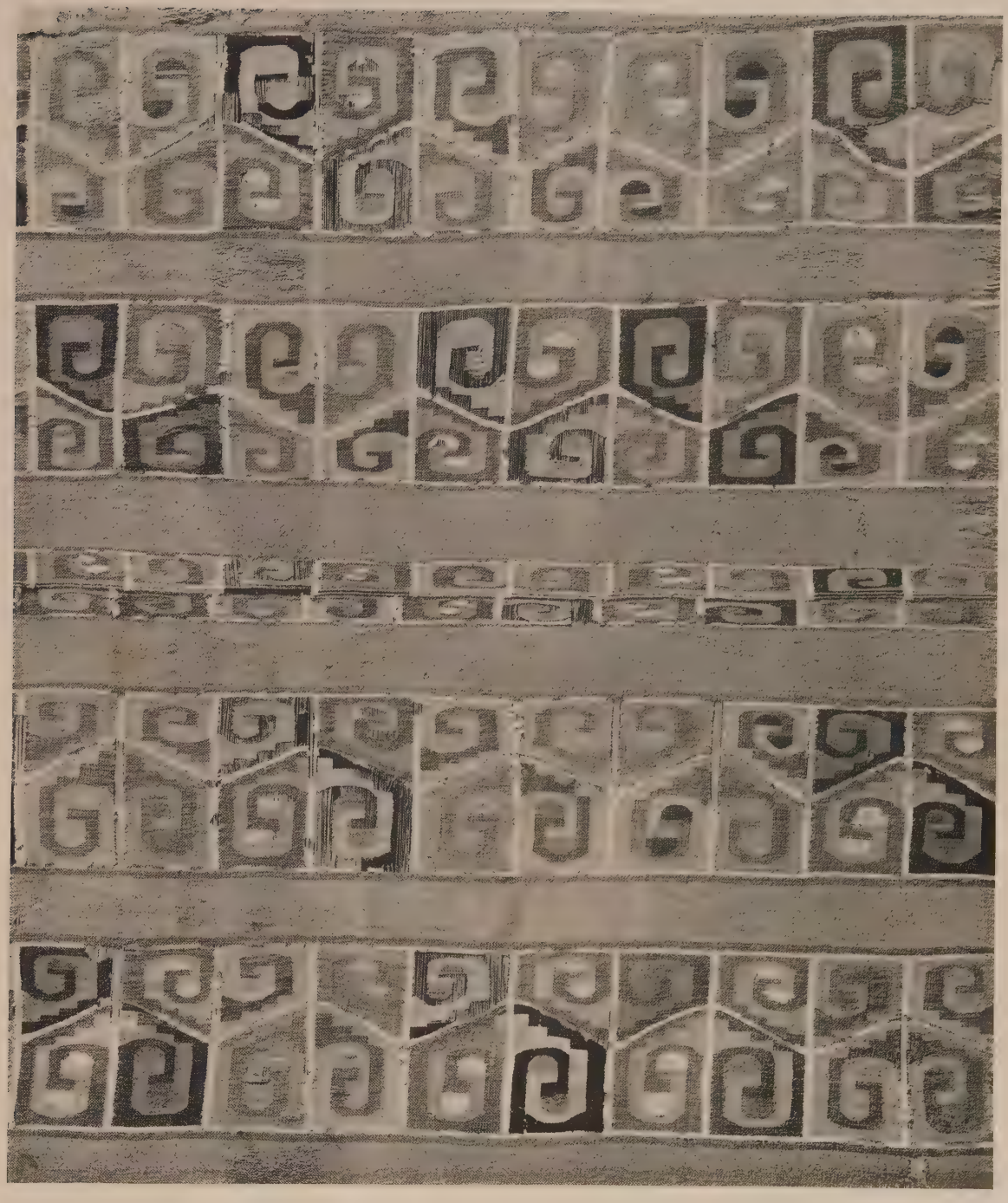


HIGHLANDS, TIAHUANACO II CULTURE, ABOUT A.D. 800

HIGHLANDS, TIAHUANACO II CULTURE, IX CENTURY A.D.



HIGHLANDS, TIAHUANACO II CULTURE, IX CENTURY A.D.

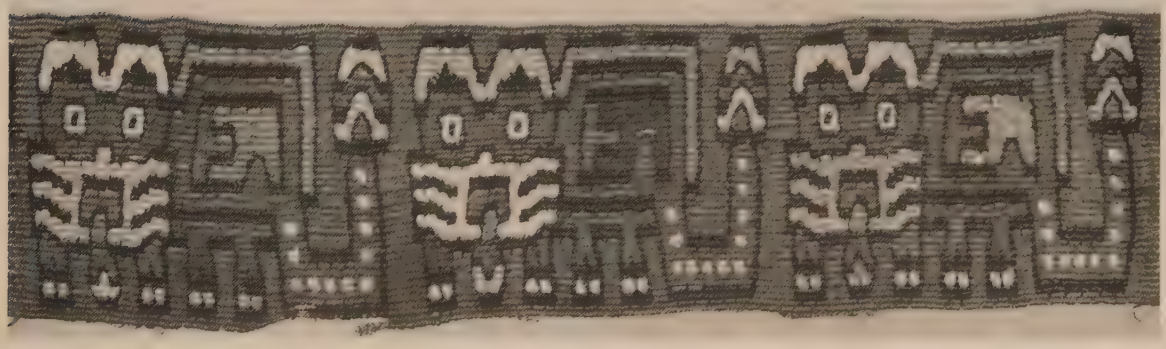


HIGHLANDS, TIAHUANACO II CULTURE, LATE IX CENTURY A.D.

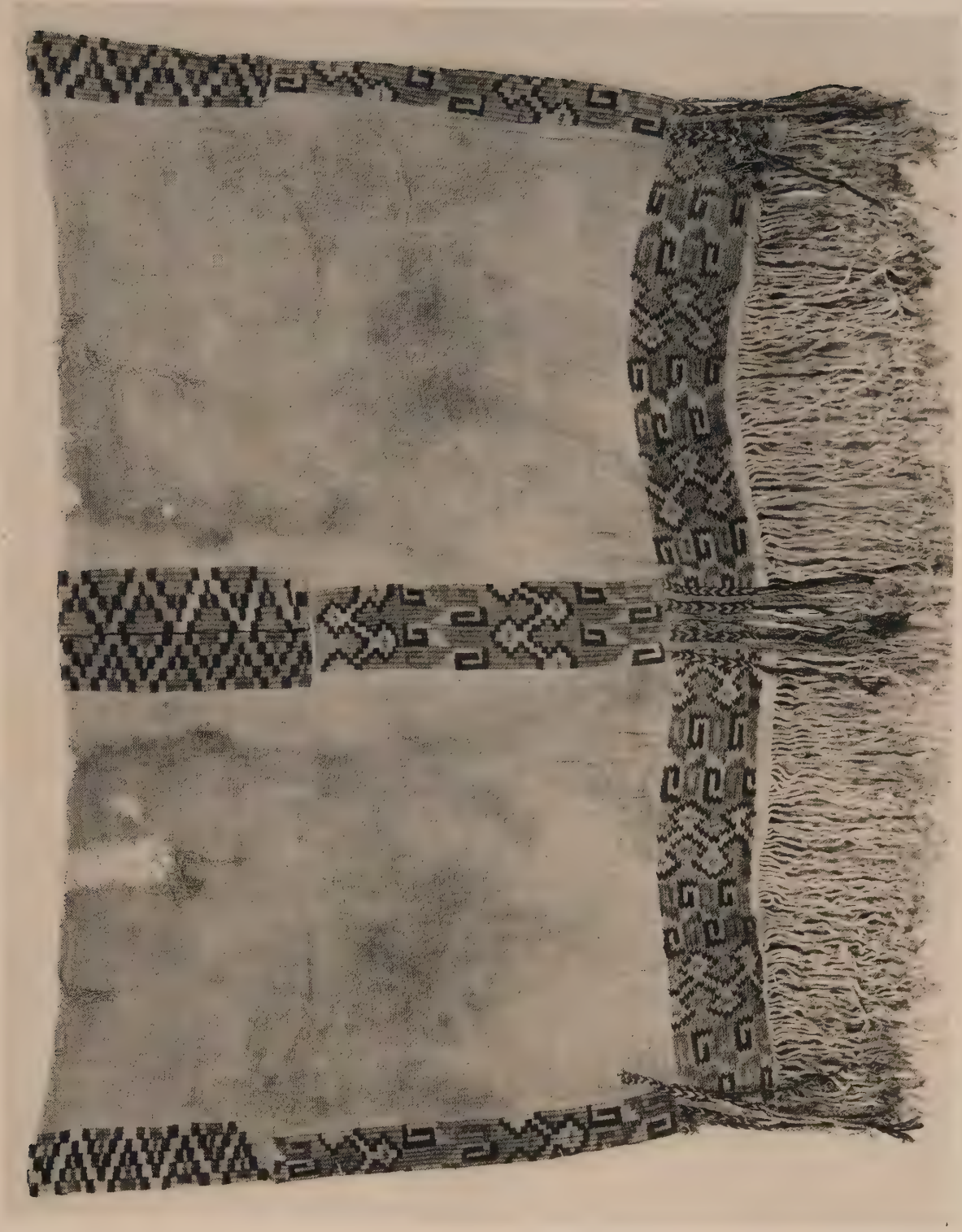
HIGHLANDS, PERIOD OF DECLINE OF TIAHUANACO II CULTURE, X CENTURY A.D.

A. COAST, EARLY NAZCA CULTURE
ABOUT A.D. 500

B. COAST, EARLY NAZCA CULTURE
ABOUT III CENTURY A.D.

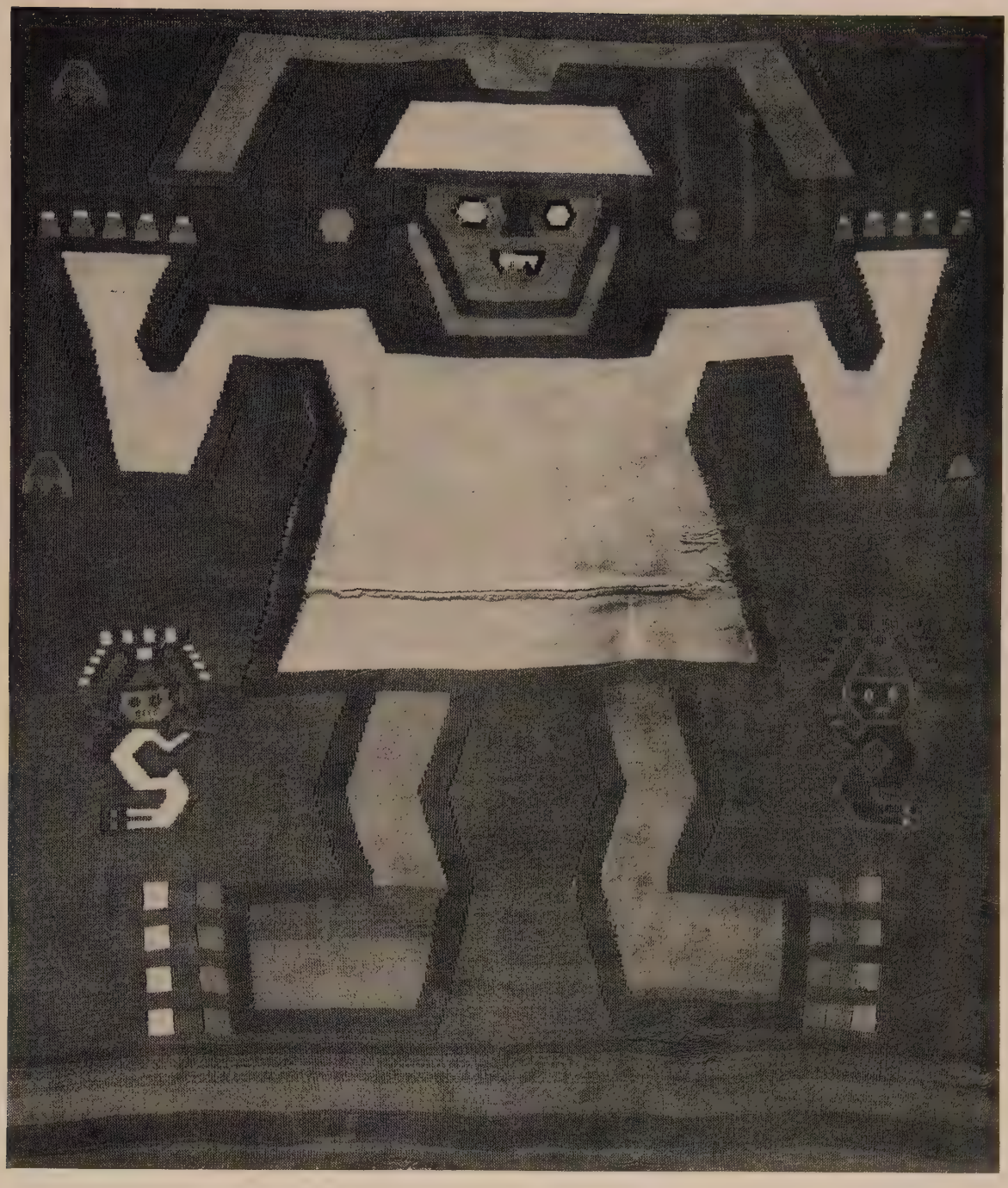


C. COAST TRANSITIONAL (NAZCA) CULTURE, VI CENTURY A.D.



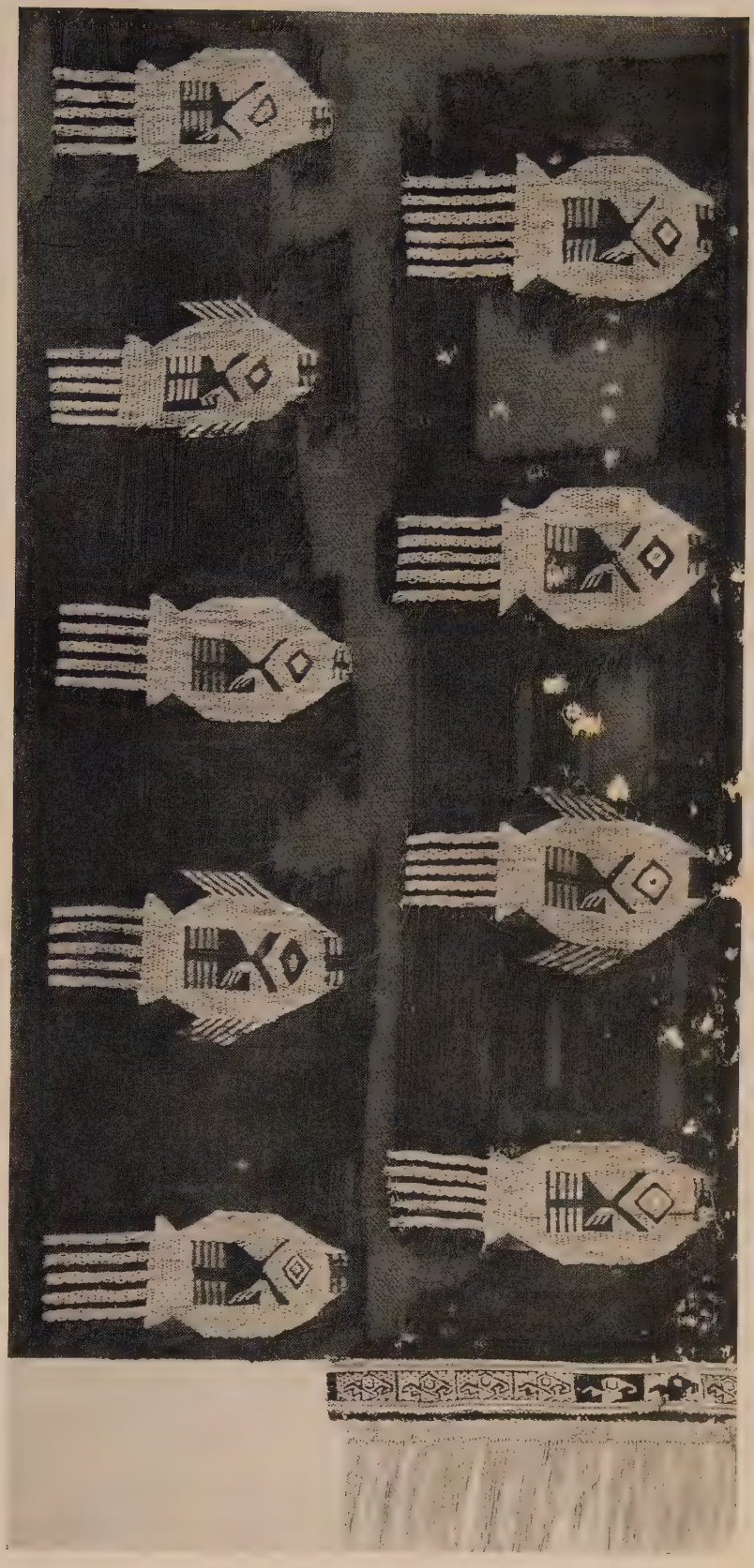
COAST, LATE NAZCA CULTURE, ABOUT XIV CENTURY A.D.

COAST TIAHUANACO II CULTURE, IX CENTURY A.D.

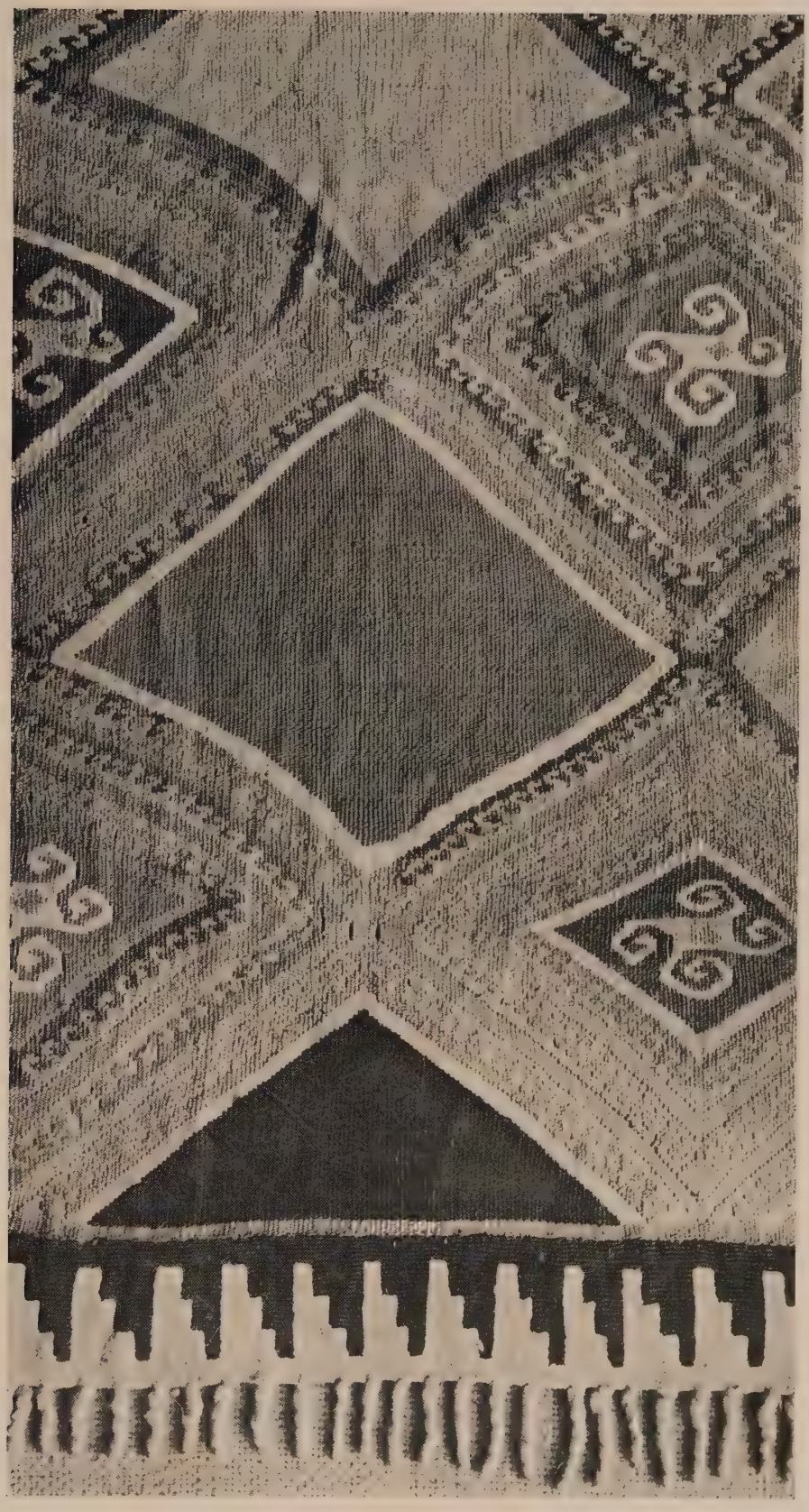


COAST TIAHUANACO II CULTURE, VIII–IX CENTURY A.D.

COAST, LATE CHIMU CULTURE, X–XII CENTURY A.D.



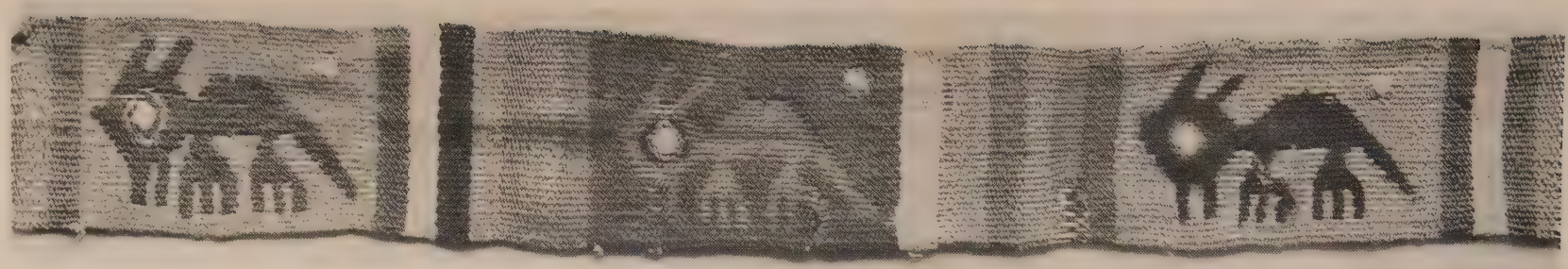
COAST, LATE CHIMU CULTURE, X–XV CENTURY A.D.



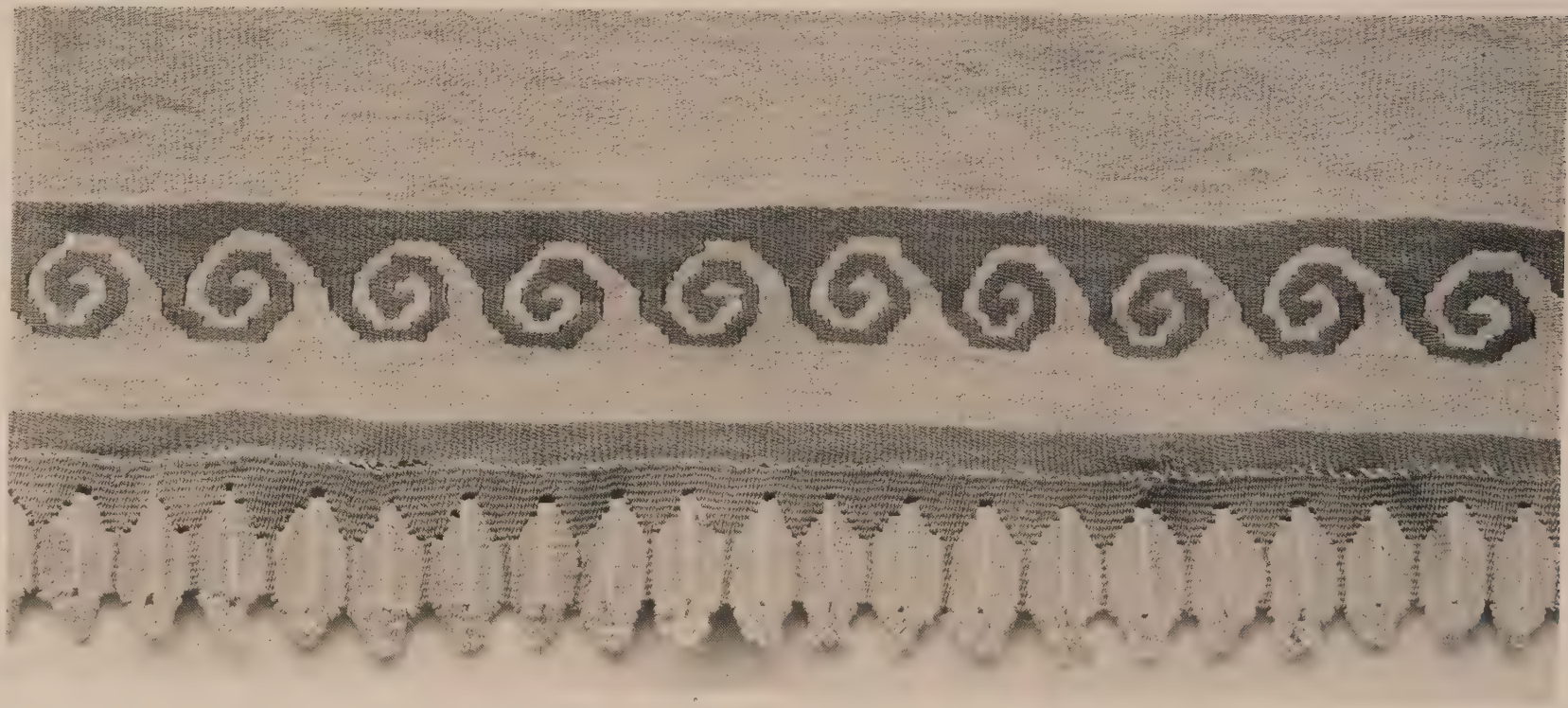
COAST, LATE CHIMU CULTURE, X–XV CENTURY A.D.

COAST, LATE CHIMU CULTURE, XI CENTURY A.D.

COAST, LATE CHIMU CULTURE, XI CENTURY A.D.



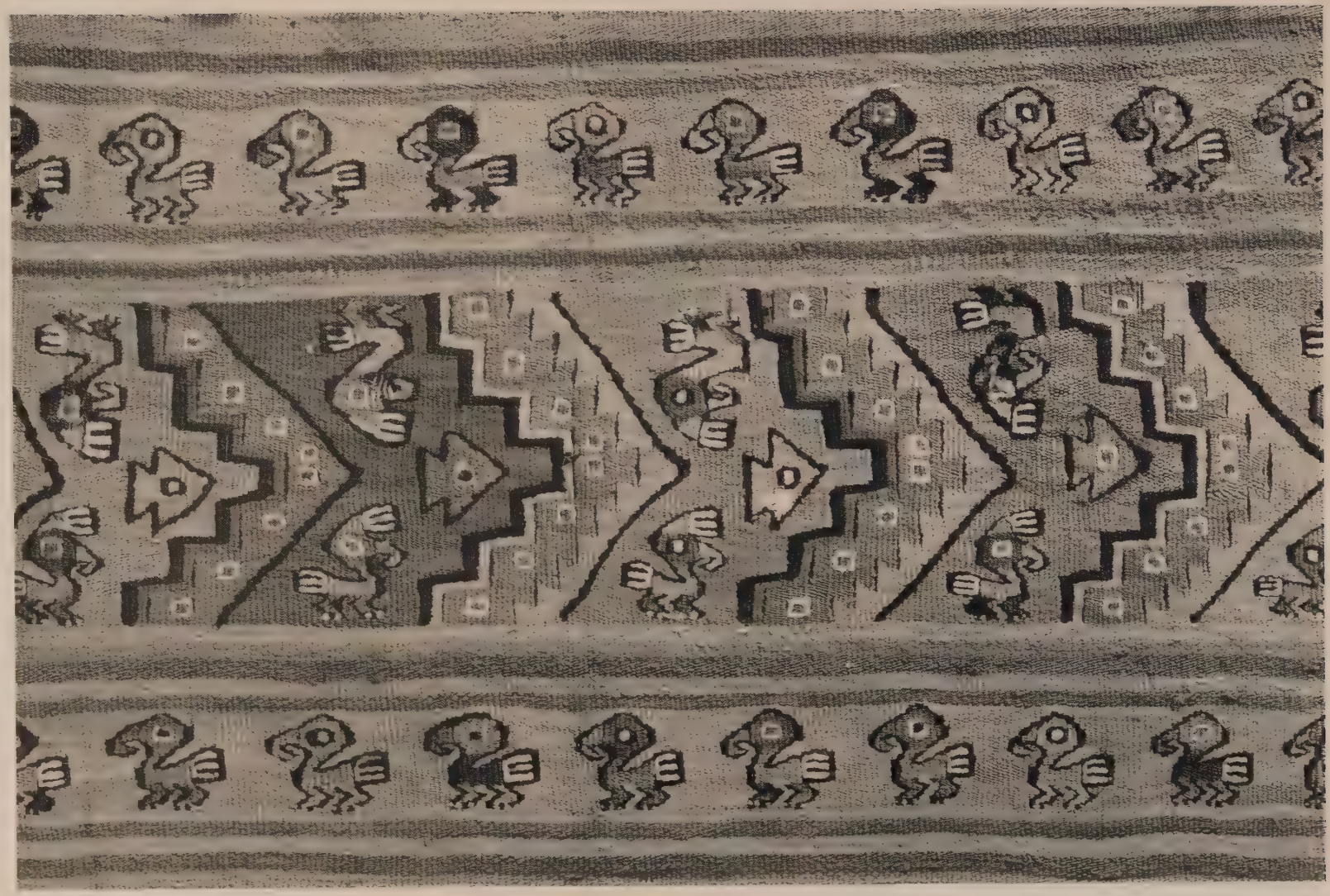
A. COAST, LATE CHIMU CULTURE, X–XV CENTURY A.D.



B. COAST, LATE CHIMU CULTURE, XII–XIV CENTURY A.D.

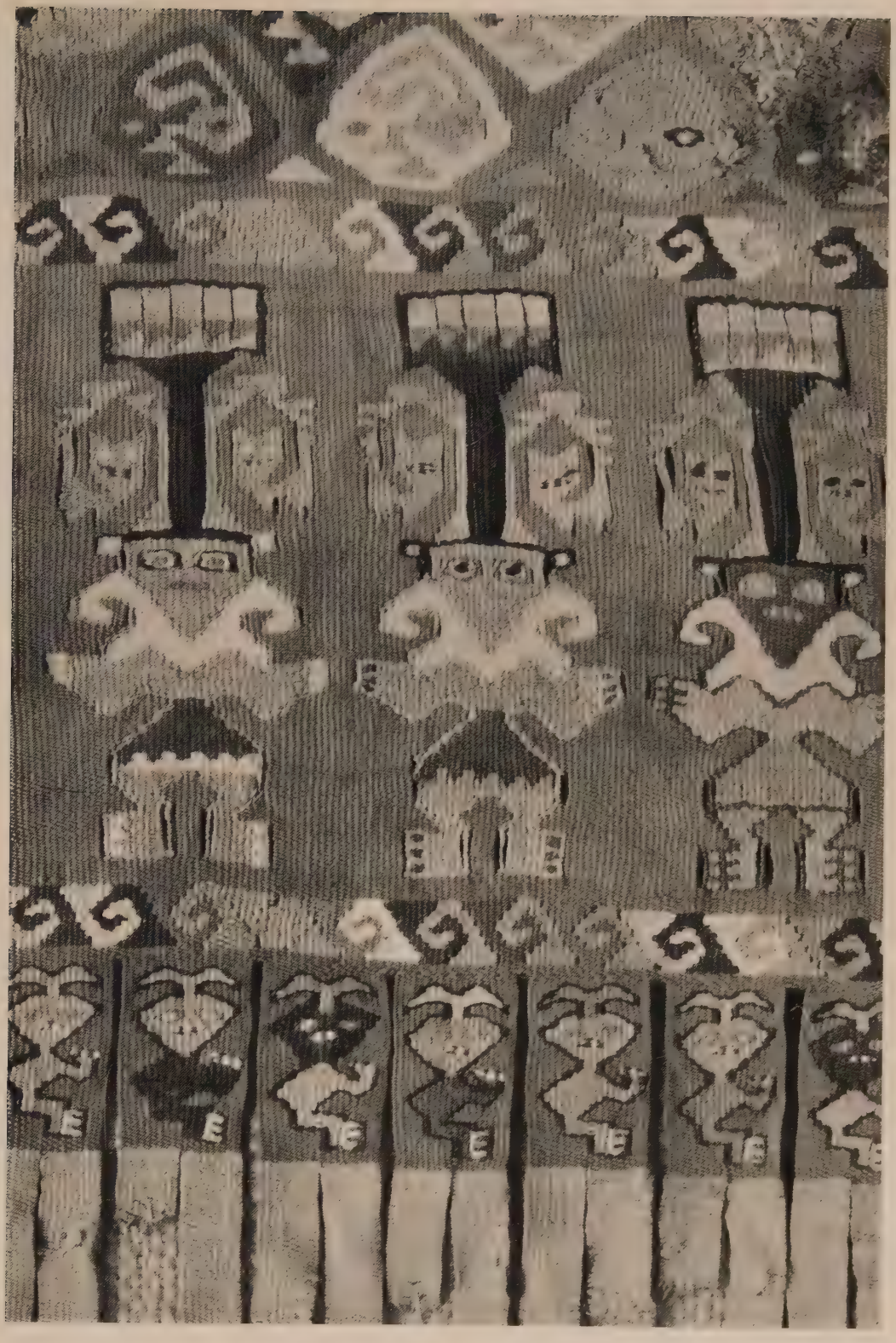
COAST, LATE CHIMU CULTURE, XI–XIV CENTURY A.D.

COAST, LATE CHIMU CULTURE, XII–XIV CENTURY A.D.



COAST, LATE CHIMU CULTURE, XII–XV CENTURY A.D.

COAST, LATE CHIMU CULTURE, XIII CENTURY A.D.



COAST, LATE CHIMU CULTURE, XIII–XIV CENTURY A.D.

COAST, LATE CHIMU CULTURE, ABOUT XIV CENTURY A.D.

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